

KAKAWIHAN BARUDAK SUNDA:
SUNDANESE CHILDREN'S SONGS OF WEST JAVA

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This thesis explores the musical characteristics of Sundanese children’s songs (*kakawihan barudak Sunda*) and interprets the meanings embedded in these songs. *Kakawihan barudak Sunda* are sung throughout the province of West Java. *Kakawihan barudak Sunda* refer to: (1) a repertoire of songs, and (2) the social context of singing these songs. The lyrics of *kakawihan barudak Sunda* contain deep meanings and reflect particular Sundanese historical, social, and cultural/religious values. *Kakawihan barudak Sunda* are disseminated orally from one generation to the next. Sundanese people believe that these songs have existed for hundreds of years. In the 1950s, the context of performance of *kakawihan barudak Sunda* shifted from village contexts to entertainment, music competitions, and festivals.

This thesis presents a musical and lyrical/textual analysis of five songs and contributes to English-language scholarship about Sundanese music and culture. This thesis also provides written materials for teaching Sundanese language and cultural values, particularly for elementary school students in West Java, Indonesia.

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PREFACE

I would like to thank my committee members Bell Yung and Adriana Helbig for their help and encouragement in writing this thesis. I owe a special debt of gratitude to Andrew Weintraub for his patience and assistance in completing this thesis. I could not have completed this thesis without him. Andrew Weintraub really understands me as a Sundanese scholar.

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1.0 INTRODUCTION

As an elementary school student in Bandung, West Java, I joined several music groups that played traditional Sundanese musical instruments including *gamelan*,¹ *angklung*,² and *calung*.³ We used these musical instruments to accompany Sundanese songs, including children's songs *kakawihan barudak Sunda* (henceforth kbS). We played children's songs which had no known creator as well as those created by notable Sundanese composers, including Koko Koswara and Nano S.

In 1990, I joined the *Gentramadya*⁴ music group led by Nano S. and other groups which performed Sundanese children's songs. Nano S. and I produced a recording "*Senam Gending*" (Music for Exercise) that combined traditional Sundanese and Western music. In this recording we included several arrangements of kbS. In 1992, I arranged and performed several Sundanese

¹ A *gamelan* refers to a set of musical instruments consisting of gongs, metal-keyed instruments, drums, and a variety of other instruments. A Sundanese *gamelan* mainly consists of a core group of metallophones (*saron*), horizontal gong-chime sets (*bonang*), a set of vertically suspended gongs (*goong and kempul*) and a set of Sundanese barrel drums (*kendang*). Other instruments include xylophone (*gambang*), flute (*suling*), and spike fiddle (*rebab*). Singers include female (*sinden*) and male (*alok*).

² *Angklung* is a set of tuned, shaken bamboo rattles.

³ *Calung* is the bamboo xylophone used in the Sundanese music of West Java. In West Java there are five kinds of *calung* including *calung buhun*, *calung tarawangsa*, *calung rantay*, *calung gamelan* and *calung jingjing*. In this study, *calung* refers to *calung jingjing* which accompanies a performance of songs. The players are mostly male. The instrument is held by the left hand and is hit by a beater held in the right hand. In performance, this kind of *calung* is always associated with humor and presents some social commentary. The topics are mediated through extensive puns and jokes.

⁴ *Gentramadya* is both a touring music group and an institution for the promotion of traditional and new arrangements of Sundanese music.

children's songs in Western style⁵ for the annual regional vocal group competition in West Java (*Priangan* Vocal Group Competition).⁶

In 2000, I performed kbS with the *Gentramadya* music group at arts festivals in several cities in Holland (Amsterdam and Tilburg). We sang these songs in three ways: 1) acapella, 2) accompanied by *calung*, and 3) accompanied by a set of other Sundanese musical instruments including *kendang* (a set of Sundanese drums), *goong* (vertically suspended gong), and *rebab* (Sundanese spike fiddle).

At the annual *gamelan* performance held in Pittsburgh in 2009, I proposed to Dr. Andrew Weintraub to perform kbS in order to introduce kbS both to *gamelan* students and to the audience. Furthermore, I asked him to accompany these songs with *calung*. For this purpose, Dr. Weintraub agreed to import *calung* from West Java. He then selected several *gamelan* members to participate including Kim Frost, Benjamin Pachter and me. I taught the group to sing five songs: *Jaleuleu Ja*, *Tokécang*, *Trang Trang Koléntrang*, *Cing Cangkeling* and *Cis Kacang Buncis* (green bean).⁷

KbS are intricately connected with my own life experience and emotions. It is difficult for me to separate my childhood memories and sense of home from my engagement with kbS. Similarly, writing about children's songs in India, Suchismita Sen affirms that "it is impossible

⁵ I intentionally arranged and performed kbS in Western style in order to re-popularize these songs broadly. At that time, I argued that Western style arrangements would attract a broader audience than Sundanese style arrangements.

⁶ *Priangan* refers to the highland plateau in West Java. In the 1980s to 1990s, the *Priangan* Vocal Group Competition was held by a local organization named *kelompok 10* (group 10). This competition was also supported and sponsored by the government of West Java.

⁷ The titles of these songs have no literal meaning, with the exception of *Cis Kacang Buncis*. Therefore, translations of the titles are not included.

for me to separate the pleasures of my childhood memories from the enjoyment I derive from these rhymes (Suchismita and Tagore 1996: 6).

KbS refer to Sundanese children's songs sung throughout the province of West Java. KbS refer to 1) a repertoire of songs, and 2) the social context of singing these songs. In general, kbS were created without notation and originally had no titles. People refer to them based on the first words of the song lyrics (Kurnia 2008). The creators of these songs are unknown (anonymous); however, new songs have been added to the repertoire in recent years. Some Sundanese music observers affirm that these songs were created collectively by Sundanese people (*kabinangkitan urang réa*) (Adiwidjaya 1952: 11). These songs are mostly disseminated orally from one generation to the next.⁸

Songs are melogenic, emphasizing the words. These songs possess deep meanings that are useful not only for Sundanese children, but for people at all levels of Sundanese society. Furthermore, although Sundanese children who sing kbS are usually not concerned with the lyrics (Soepandi dan Umsari 1985: 90), the lyrics contain particular values in regard to Sundanese culture. These values are rooted in history (*situasi tertentu jaman dulu*) (Kurnia 2008), social criticism (*kritik sosial*) (Koswara 1987: 106), love of the natural environment (*kecintaan terhadap alam dan lingkungan*)⁹, advice (*petuah*), and beliefs/religion (*kepercayaan/pupujian*).

The objective of this thesis is threefold. First, few Indonesian or non-Indonesian scholars have written about kbS. Williams writes that “the Sundanese area of West Java boasts over two

⁸ The oral tradition consists of “everything handed down through the oral channel, in other words, virtually the whole of culture itself” (Bauman 1992: 13).

⁹ <http://www.matil-archive.com/urangsunda@yahoogroups.com/msg78623.html>, Accessed on June 17, 2009.

hundred musical genres, of which only a few have been explored by scholars (Indonesian or otherwise)” (Williams 2001: 11). This thesis contributes to English-language scholarship about Sundanese music and culture.

Secondly, this thesis reveals that kbS contain powerful messages which are reinforced by particular musical devices. Therefore, I describe the musical form of kbS and interpret the meanings embedded in these songs. In his book, *Intisari Sastra Indonesia* (The Essence of Indonesian Literature), Purwadarminta¹⁰ states:

Dalam kebudayaan Sunda dikenal adanya kakawihan barudak yang lahir dari nenek moyangnya, yang hidup dan berkembang secara turun temurun. Dalam isi syair terkandung makna yang dalam sebagai curahan hati sebagaimana bentuk puisi dalam sastra Indonesia/Melayu (Koswara, 1987: 2).

In Sundanese culture, kakawihan barudak come from the ancestors, and are maintained and developed from one generation to the next. The lyrics contain deep meanings that express ones’ heart and soul through the form of poetry in Indonesian/Malaysian literature.

Thirdly, this thesis provides written materials for teaching Sundanese language and values, particularly for elementary school students in West Java, Indonesia. Taufik Faturohman, an officer of the Institute of Sundanese Language and Literature (*Lambaga Basa dan Sastra Sunda*), states that educational institutions should create new ways to teach Sundanese language in order to influence Sundanese youth (CHE 2008). Moreover, Godi Suwarna, a Sundanese cultural expert (*budayawan*), proposes that in order to attract Sundanese youth, teaching of Sundanese language should use particular media such as music and comedy (ibid.).

¹⁰ Welfridus Joseph Sabarija Purwadarminta is best known as an Indonesian lexicographer and grammarian. He also wrote books, short stories, poetry and novels.

1.1 DEFINITION AND ORIGINS

The term *kakawihan* comes from the root word *kawih*. In the Sundanese manuscript written on palm leaves, *Sanghyang Siksa Kandang Karesian*, the term *kawih* has been in-existence since at least 1518. R.M.A. Kusumadinata ¹¹ states that *kawih* is the term for Sundanese songs. The term *kawih* is significant as a form of vocal music in regular meter, which is also called *sekar tandak*. Wim van Zanten states “[...] lullabies, children’s songs, or working songs necessarily metricized, though all are classified as *kawih*” (Zanten 1989: 15). Weintraub writes that *kawih* share the following characteristics (1990: 75):

- a) phrases are in regular meter
- b) phrases stand in quadratic arrangement
- c) short phrases are built around underlying structural tones
- d) primarily, texts are in *sisindiran* (riddle song) form

Further, *kawih* refers to: 1) a repertoire of songs, 2) particular kinds of lyrics or language expressions, and 3) songs with a steady beat (Sukanda, Ma’mur Danasasmita, and Atik Soepandi 1985: 11). *Kawih* are often used as a tool for expressing Sundanese feelings. *Barudak* refers to the plural form for Sundanese children (*budak*), and *Sunda* refers to the ethnic group which practices this type of singing in West Java.

¹¹ R.M.A. Kusumadinata was a Sundanese composer and musicologist. In 1924, he created the Sundanese solfege system *da-mi-na-ti-la* (Soepandi 1975: 10). In 1969, he created the Sundanese 17-tone model (Weintraub 2004: 134). R.M.A. Kusumadinata had a musical background in traditional Sundanese and Western European music.

1.2 SUNDANESE AND THE GEOGRAPHIC SETTING

The Javanese are the largest ethnic group in Indonesia and the Sundanese are the second largest. Sundanese people inhabit the area commonly called *tatar Sunda* or *tanah Sunda*, which encompasses the highlands and the coastal areas in West Java. Officially, this region is known as *Jawa Barat* (see figure 1) or West Java. Unofficially, there are other names for West Java, which emphasize the dominant population of Sundanese in this region: *Sunda*, *Tanah Sunda*, *Tatar Sunda*, *Pasundan*, and *Tanah Pasundan* (Ekadjati 1995: 12).

West Java is one of three provinces on the island of Java, bordering the Java Sea in the north, the Central Java province to the east, the Indian Ocean to the south, and at the *Sunda Strait* to the west (Figure 1). This geographic region includes the following: 1) the high mountain region encompassing the center part of this area, from west to east, 2) the coastal lowland plain in the north, and 3) several highland plateau regions. Nowadays, West Java is divided into three provinces: *Banten*, *Daerah Khusus Ibukota Jakarta* (the capital city of Indonesia which is treated by the Indonesian government as a special district), and West Java (*Jawa Barat*) itself.

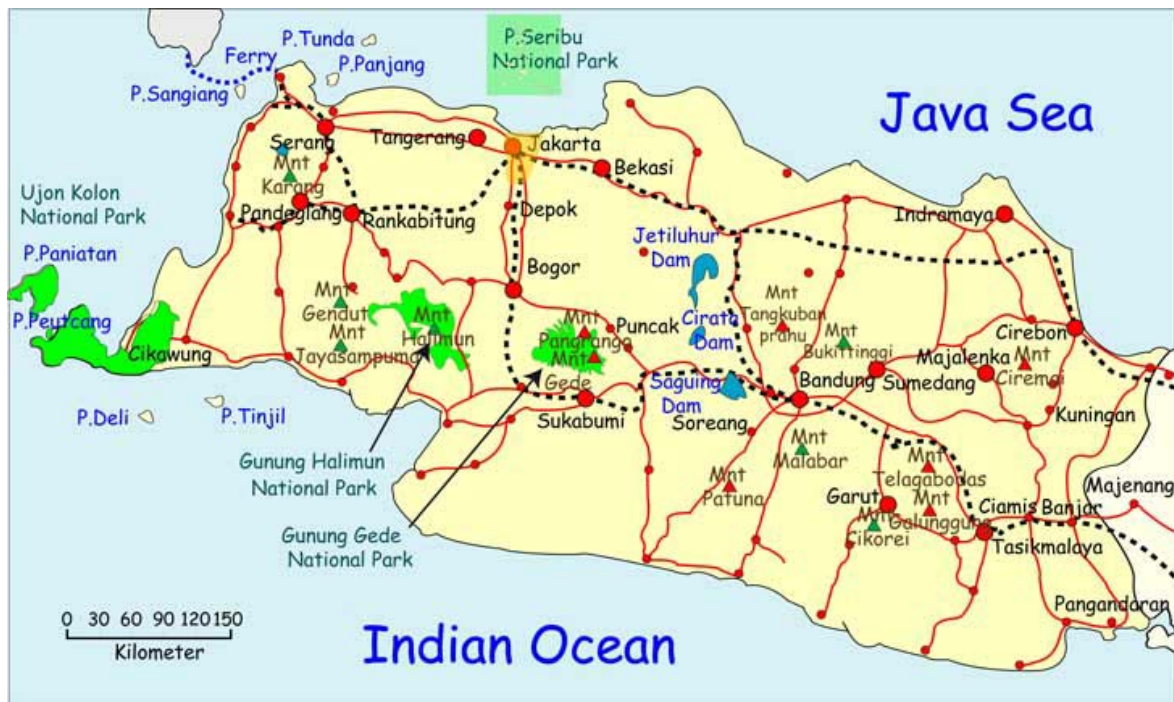


Figure 1. Map of West Java¹²

The Sundanese are ethnically of Malay origin and speak the Sundanese language (*Basa Sunda*). Physically, it is quite difficult to distinguish among Sundanese and others who inhabit West Java, but they can be identified through their language and dialect. Most Sundanese are Muslim (over 96,5%).¹³ Sundanese share a social philosophy: *silih asah* (sharing knowledge), *silih asih* (compassion), and *silih asuh* (nurturing).¹⁴

¹² <http://www.indonesiatraveling.com/Indonesia%20traveling%20over%20Land/images/java/01-West-Java-Map-web.jpg>. Accessed on July, 2010.

¹³ http://en.wikipedia.org/wiki/West_Java. Accessed on Jan 15, 2010

¹⁴ <http://www.jabarpov.go.id/public/98694/menu.htm..> Accessed on 8 March, 2010.

1.3 MUSICAL CHANGE

Sundanese people believe that kbS have existed for hundreds of years and reflect particular historical, social, and religious values. In general, these songs appear simple in form, consist of short repeated musical phrases, and are never sung in any language other than Sundanese. They cover “an extent of, at most, one octave; usually, however, not more than two or three tones” (Kunst 1973: 406).

The musical form of kbS has changed following changes in the social and cultural environment. The existence of mass media, particularly phonograph and radio, and the arrival of Western popular music have played a role in this process of change. Ajip Rosidi, a renowned Sundanese literary and cultural figure, states that throughout history Sundanese people have easily accepted cultural influences from external groups. Moreover, they have integrated ideas and practices from other cultures into their own (Rosidi 2010: 194). Sundanese popular music exemplifies those processes of acceptance and integration.

Nada Kencana, a music group deemed as the first Sundanese popular music group in West Java, popularized kbS through phonograph records and live performances in the 1960s and 1970s. In fact, *Nada Kencana* used kbS as their main repertoire. They arranged and performed these songs in a Western popular music style. Moh. Hikmat, the brother of *Nada Kencana* founder Moh. Jasin, told me that *Nada Kencana* decided to use kbS as their main repertoire because (1) compared to other kinds of traditional Sundanese songs, kbS were easier to arrange and to accompany by Western musical instruments, (2) the songs made references to local identity, (3) *Nada Kencana* wanted to be different from other popular music groups, and (4) kbS were already popular; therefore, these songs were already known by Sundanese audiences.

In the 1970s, the *calung* group affiliated with the Agriculture faculty of Padjadjaran University popularized a kind of *calung* ensemble called *calung jinjing*. The group used kbS as its main repertoire in performance contexts characterized by cheerfulness (*gogonjakan*), happiness (*gumbira*), collectivity (*berkelompok*), and a lively atmosphere (*suasana ramé*). These songs were sung either acappella or accompanied by *calung*. *Calung jingjing* is always associated with humor and presents some social commentary. The topics are mediated through extensive puns and jokes.

1.4 CONTEXT OF PERFORMANCE

Blacking writes that “a child comes to know the shorter songs that accompany some social activity, as part of the normal process of growing up, and he usually sings them as a member of a group” (Blacking 1967: 32). For example, traditionally the members of Sundanese society, particularly those who lived in villages, regularly came together to enjoy the full moon in an event called *mulan*. Playing, singing and dancing were common children’s activities at this event, and kbS were usually sung while playing traditional Sundanese children’s games (Danamihardja 2006). Along with the development of technology, particularly after electricity entered villages, the *mulan* tradition has been forgotten.

Since the 1970s, the context of kbS performance shifted from village contexts to entertainment, music competitions, and festivals (pers. comm., Barkah, March 25, 2010). In

2007, the *Hong* community¹⁵ re-introduced kbS among Sundanese children through a road show to kindergartens and elementary schools in West Java. In October 2009, the *Hong* community held two events, “Olimpiade Kakawihan Barudak Sunda” (The Olympics of Kakawihan Barudak Sunda) and “Festival Kakawihan Barudak Sunda” (The Festival of Kakawihan Barudak Sunda). The participants came from various elementary schools from different regions of West Java. Hundreds of elementary students were involved in these events.

1.5 MUSIC AND LYRICS

In this thesis, I will discuss musical and lyrical aspects commonly used in kbS. It is important to understand certain musical and lyrical concepts because these concepts are used in the songs I will analyze. In the following section, I will discuss *laras saléndro* (scale) and *embat* (tempo), as well as poetic forms (*sisindiran*, *wawangsalan*, and *purwakanti*) which are used in the five kbS I have chosen to analyze.

¹⁵ The *Hong* community is a center for research on Indonesian children’s games. This organization was founded in Bandung in 2003. Hong is led by Muhammad Zaini Alif. Zaini states that *Hong* comes from *Hong-hongan*. *Hong-hongan* is a kind of traditional Sundanese children’s game which is commonly played by both boys and girls. There is a small circle as a safety place for the children who are involved in this game. This circle is called *Hong*. From a child’s point of view, this *Hong* is deemed as a place they have to be guarded in order to be safe. In contrast, from an adult’s point of view, *Hong* is associated with a particular symbol that is related to divinity. *Hong* refers to a *mandala* that has spiritual and ritual significance in both Buddhism and Hinduism (Sumardjo 2003: 87). According to Nina H. Lubis, *mandala* refers to a holy place (*kabuyutan*) where ancestors are buried; it is a place of worship (Lubis 2000: 137).

1.5.1 MUSIC

1.5.1.1 LARAS SALÉNDRO

Weintraub writes that *laras saléndro* (hereafter, *saléndro*) is “a five-tone tuning system composed of roughly equivalent intervals” (Weintraub 2004: 128). According to R.M.A. Kusumadinata, *saléndro* consists of 5 pitch degrees in a scale: *Tugu*, *Singgul*, *Galimer*, *Panelu*, and *Loloran* (Soepandi 1975: 25). These pitch degrees can exist in other Sundanese tuning systems including *pélog*, *sorog*, and *degung*.

Saléndro is favored by audiences in and around the rural and urban centers of West Java because it is suited to creating a lively atmosphere (*suasana ramé*) (pers. comm. Barlen, March 3, 2010). Jacob Sumardjo, a prominent figure in Sundanese cultural activities, writes that *saléndro* is commonly used to express a range of emotions including prestige, anger, cruelty, happiness, and arrogance (Sumardjo 2003: 29). Soepandi and Umsari (Soepandi dan Umsari 1985: 54) as well as Nano S. (pers. comm., Nano Oct 10, 2009) claim that kbS are mostly sung in *saléndro*. All the songs I analyze are sung in the *saléndro* scale.

1.5.1.2 EMBAT

In traditional Sundanese music, *embat* refers to tempo (speed) (Upandi 2005: 34). *Embat* can also be replaced by the term *gerakan* (movement). In general, *embat* is divided into three categories: *embat lambat* (slow), *embat sedang* (moderate), and *embat gancang* (fast). In traditional Sundanese music, tempo is not indicated by definite time as in Western music. In accordance with Western music, *embat sedang* corresponds approximately to *moderato*. In kbS, most songs are sung in moderate tempo (*tempo sedang*).

1.5.2 LYRICS

In *Sunda*, lyrics are called *rumpaka*, *guguritan*, *kata-kata*, *anggitan*, and *syair*. KbS lyrics comprise two forms: (1) common social issues, and (2) incantations (*jangjawokan*) (Soepandi dan Umsari 1985: 100). Common social issues include unity, collaboration, harmonization, doing good deeds, compassion to other creatures, and patriotism, among others. *Jangjawokan* refers to short magical spells. For instance, there is a magical spell for healing a child's wound after falling down (*jampé budak labuh*), and a magical spell for healing a child's stomach ache (*jampé bunghak*) (Sadkar (n.d.): 36). My analysis in chapter two focuses on songs that express common social issues.

In the following paragraph, I will describe forms of lyrical expression commonly used in kbS.

1.5.2.1 PURWAKANTI

According to Van Zanten, *purwakanti* refers to “many repetitive stylistic patterns, such as the repetition of vowels (assonance) and of first consonants (alliteration), and the use of the same sounds at the end of two or more words occurring close together (homoeoteleuton)” (Zanten 1989: 65).

Purwakanti is composed of two independent words: *purwa* and *kanti*. *Purwa* refers to beginning (*wiwitan/mimiti*) and *kanti* refers to waiting (*marengan*) (Sadkar (n.d.): 70). Literally, *purwakanti* means that the beginning part of a phrase is “waited on” or accompanied. *Purwakanti* refers to a syllable or word sound in the phrase or in the verse (*padalisan*) of the

lyric, particularly in a poem. In the Sundanese language, *purwakanti* is used to embellish language (*bahasa tuturan*).

According to Sadkar, there are 10 categories of *purwakanti*. Below are three forms of *purwakanti* which are directly related to kbS. These forms are *purwakanti laraspurwa* (alliteration), *purwakanti margaluyu* (concatenation), and *pangluyu* (homophone).

The following examples show three phrases of *purwakanti laraspurwa* (alliteration). Each of these is an independent phrase. The syllables ting - ting, ka- ka - ku, and ka - ku - ka show the repetition of consonant sounds. The same consonant/same vowel (ting-ting) and same consonant/different vowel (ka-ka-ku, ka-ku-ka) in the words underlined below indicates the structure of alliteration.

<i>Tinggeleger <u>tingguludug</u></i>	(ting – ting)	the sound of a storm
<i><u>Ka</u> mana <u>kabogoh</u> <u>kuring</u>?</i>	(ka – ka – ku)	where is my lover?
<i><u>Katampi</u> <u>ku</u> asta <u>kalih</u></i>	(ka – ku – ka)	it is my pleasure

The following example illustrates *purwakanti margaluyu* (concatenation), indicated by the underlined syllable *ng* repeated in every phrase.

<i>Sempr<u>ng</u> Mundinglaya ngap<u>ng</u></i>	a superhero is flying
<i>Lumant<u>ng</u> luhureun gunung<u>ng</u></i>	flying over the mountain
<i>Nyuk<u>ng</u> dina kilat panj<u>ng</u></i>	crossing over the long lightning bolt
<i>Ngatjatj<u>ng</u> di mega mal<u>ng</u></i>	he is the king of the horizon

Purwakanti pangluyu (homophone) is the end syllable or word of a previous phrase used as the first syllable or word in the following phrase.

<i>Sok emut jaman <u>kapungkur</u>,</i>	When I was a child,
<i><u>Kapungkur</u> nalika <u>abdi</u>,</i>	I had my own experience.
<i><u>Abdi</u> masih <u>dipiara</u>,</i>	I was taken care of,
<i><u>Dipiara</u> <u>dipupusti</u>,</i>	affectionately,

*Dipupusti indung bapa.
Bapa nu kalangkung asih.*

by my parents.
Father loved me more than I
expected.

1.5.2.2 SISINDIRAN

Another technique of lyrical expression is called *sisindiran*. According to *A Dictionary of the Sundanese Language*, *sindir* means “to sneer at, to jeer at, to quiz, to taunt, and to deride” (Rigg 1862: 449). M.A. Salmun¹⁶ writes:

Sisindiran teh kaasup kana papaés basa, hiji kabinangkitan sepuh urang baheula anu geus kolot. Lain téplakan atawa tiruan, teges kabinangkitan karuhun asli. (Salmun 1958: 28).

Sisindiran enriches the Sundanese language. This form was created by Sundanese ancestors. It did not imitate other kinds of poetic forms.

Moreover, M.A. Salmun also states:

...kasenian ngareka basa anu diwangun ku cangkang jeung eusi pikeun ngedalkeun maksud anu heunteu saceplakna bari dipamrih karesmianna (Salmun 1958: 37).

...artistic language is created by the cover and content. The cover and content is used to express the meaning in non-direct sentences and is concerned with the beauty of the language.

In *Sundanese Music in the Cianjuran Style*, Zanten writes that “sisindiran is a poem in which an allusion (*sindir*) is given by a combination of words which allude to the real meaning by sound association” (Zanten 1989: 68). *Sisindiran* consist of the *cangkang* (“cover” or “skin”) without meaning, followed by the *eusi* (“content” or “essence”), the real meaning. The

¹⁶ M.A. Salmun (Mas Ace Salmun) was a scholar of Indonesian and Sundanese culture. He also wrote books, poems, novels, and traditional Sundanese stories.

interrelation between *cangkang* and *eusi* is indicated by “structural correspondences of sound pattern” (Zanten 1989: 69).

Wawangsalan is a kind of *sisindiran* that consists of two phrases. The first phrase is the *cangkang*, and the second phrase is the *eusi*. The meaning is indicated by the sound structure in the particular word in the *eusi* (Soepandi dan Umsari 1985: 31). For example:¹⁷

<i>Belut sisit saba darat</i>	An eel comes to the land
<i>Kapirar<u>ay</u> beurang peuting</i>	Her face is remembered night and day

The word meant in the first line is *oray* (snake). It is indicated by the syllable *ray* in the second line. In my analysis of kbS in chapter 2, I will refer to the Sundanese poetic forms described in the previous section.

1.5.3 THE STUDY OF CHILDREN’S MUSIC

Scholarship on children’s music represents a variety of interests, approaches and methods. In the following section, I will examine some of this research in order to provide a comparative framework for my study. I have chosen representative sources from Africa, Japan, Bangladesh/India (Bengal), Jamaica, and the United States. The selected sources are not exhaustive, but reflect interests, approaches, and methods similar to mine.

John Blacking, a British anthropologist and ethnomusicologist, published a book on *Venda Children’s Songs* in 1967,¹⁸ in which he related Venda musical structure to their cultural background. His analysis was based on the assumption that “music can only be understood as

¹⁷ This example is not a part of kbS. This is included to show the structure of *wawangsalan*.

¹⁸ Venda is an ethnic group in South Africa. Most Venda live in the rural areas of the Northern Transvaal. According to Blacking, their music has been molded by their contact with other peoples, the patterns of their culture, and the tonality of their language.

humanly organized sound, and that musical styles are therefore based on what man has chosen to select from nature as part of his cultural expression, and not on what nature has imposed on him” (Blacking 1967: 5). Moreover, his analysis attempts to understand the formal and the expressive meaning of music by means of a formal analysis of the cultural experiences behind the music. Therefore, he tended to use cultural analysis, a logical development of functional analysis, instead of “traditional” techniques of ethnomusicological analysis, such as comparisons of the frequency of intervals. His analysis inspired me to use a functional analytical approach, particularly in interpreting the significance and meaning of kbS.

Abu Abbary wrote about Ga children’s songs and rhymes including nursery songs, non-action verses, game songs and dance songs. In his article “The Role of Play Songs in the Moral, Social, and Emotional Development of African Children,” Abu Abarry wanted to contribute a potent source for children’s educational development as seen in the case of the Ga of Ghana (Abarry 1989: 202). Abarry contended that the songs and rhymes of the Ga of Ghana reflected customs, beliefs, values, knowledge, manners, art, and aesthetics of Ga people. To explain his argument, he analyzed the form and content of various types of songs. This study was helpful for my thinking about the analysis of Sundanese children’s songs because his study also aims to understand how music reinforces the meanings and values reflected in children’s songs.

Two essays focused on Bengali folk and children’s rhymes. The first essay was written by Suchismita Sen and Tagore. In their article “Tagore’s ‘Lokashahitya’: The Oral Tradition in Bengali Children’s Rhymes,” they presented a translation and critical discussion of “Chhelebhulano Chharha,” the first collection of essays on Bengali folklore entitled *Lokashahitya* (folklore) written by Rabindranath Tagore (1861-1941) and published in 1907. The important points raised in this essay were the “notion that children’s rhymes were products of the

mental state that also gave rise to dreams.” (Sen and Tagore 1966: 1). In this essay, the authors revealed the meaning of children’s rhyme texts. In the second essay “Shashthi’s Land: Folk Nursery Rhyme in Abanindranath Tagore’s ‘The Condensed-Milk Doll’,” Sanjay Sircar considered “the generic implications of drawing upon these rhymes, their part in providing a *mise-en-scene* (the traditional folk literary components of Sashthi’s Land), their thematic resonances with the new text, the formal play involved in deploying them, the possible influence of Lewis Carroll for the technique of using them in a new text, and their use in a companion text by Tagore” (Sircar 1998: 1). Similarly, my thesis emphasizes the analysis of texts. However, I will not conduct a psychoanalytical analysis of the repertoire. Unlike the previous two sources, I link the texts to the music of children’s songs.

In “Japanese Children’s Songs,” Felicia G. Bock discussed two categories of Japanese children’s song: *dōjō* and *komori-uta*. Bock mainly discussed the language used and the themes of the songs. *Komori-uta*, or lullabies, is a group of songs which are primarily made up by adults and are sung by children. She mentions that songs are classified as a separate category from Japanese folk songs (*minyo*) “in respect to both verse and melody” (Bock 1949: 340). Another article that discusses Japanese children’s songs is Elizabeth May’s “Japanese Children’s Folk Songs before and after Contact with the West” (1959). May described the musical form of Japanese children’s songs such as the general subject matter, melodic range, meter, rhythm, scale structure, and context of performance before contact with the West. Moreover, she shows that after contact with the West, Japanese children’s songs changed. Her analytical approach to the elements of music is similar to mine. I analyze several elements of music such as melody, rhythm and pitch of kbS. Moreover, I also delineate musical change and context of performance of kbS.

“Jamaican Children’s Songs” (1984) written by John Barton Hopkins discusses Jamaican children songs and Jamaican children’s game types. Hopkins examines musical elements such as formal structure, texture, tempo and improvisation, melody, rhythm, and lyric. Thirty-three selected transcriptions of Jamaican children’s songs and a brief explanation of these transcriptions are included (Hopkins 1984). Hopkins’ examination is helpful to my study particularly in using transcriptions to examine melody and rhythm of kbS. Further, the link between songs and games is important in kbS.

In the article “Children are the Wisdom of the Nation: the Significance of Children’s Music in Afro-American Culture,” Ernest D. Brown highlights two views of how black children’s game songs function in black culture: (1) game songs were a receptacle which could retain elements of culture that had long ceased to be openly expressed in other aspects of everyday life, (2) game songs were a force of socialization or enculturation which initiated the individual into the ways of the group (Brown 1977: 137). Brown carefully analyzed black children’s game songs in the United States. He emphasized that black children’s game songs have preserved elements of African culture. I also focus on the nature and performance of songs as a receptacle for elements of culture that are difficult to express in other cultural forms.

In her article “Jump Rope Rhymes as Folk Literature,” Lucy Nulton affirmed that as a true folk literature of American childhood, the rhymes of Jump Rope “came from the people, travel by spoken word, portray the world and affairs of the common folk, develop variations through usage, deal with the elemental, often have a fundamental truth, exhibit subtleties of characterization, reflect social mores, show the growth of living language, and endure as tradition” (Nulton 1948: 53). Her study shows that children’s songs are dynamic and change over time. My study also emphasizes musical change.

The Games Black Girls Play (2006) written by Kyra D. Gaunt discusses “how black musical style and behavior are *learned* through oral-kinetic practices that not only teach *an embodied discourse of black musical expression*, but also inherently teach *discourse about appropriate and transgressive gender and racial roles* (for both girls and boys) in African American communities” (Gaunt 2006: 2).¹⁹ Her analysis is “an ethnography that reveals a circular relationship of appropriation and adoption between the rhyming, dancelike gestures, melodies, and rhythms practiced in girls’ musical games and in the commercial music of black male artists from rhythm and blues in the 1950s to hip-hop in 2000” (Gaunt 2006: 3). Her study is helpful to my study, particularly in emphasizing the relationship between rhyming, rhythm, and melodies.

In her essay “From Children’s Song to Expressive Practice: Old and New Direction in the Ethnomusicological Study of Children” (2002), Amanda Minks discusses “children’s song and other expressive practice in terms of established or emergent research paradigms, primarily those of diffusionism, enculturation, child-cultural autonomy, and cultural cognitivism” (Minks 2002: 380). She also discusses theories of musical-linguistic acquisition and the contradictory forces of stability and changes in children’s music and language (Minks 2002: 380). My study emphasizes the significance of music in enculturation, “the process of learning one’s culture gradually during childhood” (Locke 1996: 76).

¹⁹ The selected italics are written according to original source.

1.5.4 METHODOLOGY

Musical analysis is the primary method used in this thesis, and lyrical analysis is the secondary method. Data for this thesis include printed sources (e.g., books, articles, scientific journals, magazines) as well as online-accessed data and information. Electronic media such as audio CDs, audio cassettes, videos, DVDs, and the internet have provided useful information. In addition, I have included interview data from seven informants (cultural experts, artists, and researchers) from West Java. Furthermore, my personal experiences have been helpful to delineate the musical and lyrical aspects, as well as the meanings contained in kbS.

2.0 ANALYSIS

In this chapter, I will analyze musical and lyrical/textual aspects of kbS. I will transcribe each of these songs into staff notation. The staff notation enables readers with a background in Western music to understand some aspects of each song, particularly melody, pitch, and rhythm. I analyze these three musical aspects in order to describe particular musical characteristics of kbS. As noted by George List (List 1964: 252),

... transcription is a prerequisite to certain types of ethnomusicological studies, but not necessarily to all types. It is a prerequisite when it is desired to make detailed comparisons of certain aspects of musical events. Among these are ... mode, melody, form, etc.

I will translate the lyrics of each song into English, and interpret the significance and general meaning of the song. I will also compare musical and lyrical elements within my corpus.

Figure 2 indicates the staff notation and names of each tone, according to Western notation. The Western note names (F, D, C, B^b, and G) correspond approximately to the five tones of the *saléndro* scale. I use Western notation, even though Sundanese pitch values are not identical to the Western notes nor fixed. The *gembyang* in Sundanese music is similar to the octave in Western music. However, the *gembyang* might be larger or smaller than an octave. Mantle Hood calls this variable relationship of pitches “stretched” or “compressed” octaves (Hood 2000: 367). Descending order of pitches indicates common practice in the Sundanese scale system.

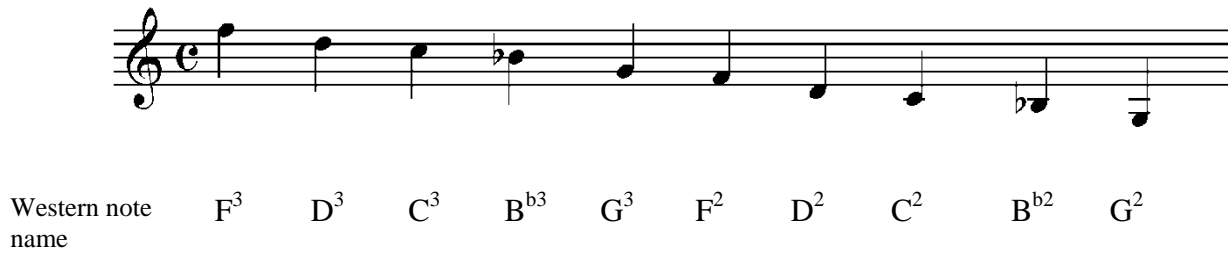
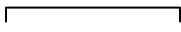



Figure 2. Staff notation and Western note name

For the musical analysis, I will modify particular symbols and initials used for specific purposes as follows:

- 1) a capital letter (A,B,C,D) represents a melodic phrase;
- 2) capital letters with a superscript number (A¹, B¹) represents the modification of a melodic phrase;
- 3) a, b, and c represent melodic patterns;
- 4) a¹ and b¹ represent the modification of a melodic pattern;
- 5)  indicates a group of a pitches in a melodic phrase or melodic pattern;
- 6)  indicates a transition tone.

In the following notations, *laras saléndro*, written at the top left, indicates the scale used.

Embat sedeng, written below *laras saléndro*, indicates the tempo.

2.1 ANALYSIS OF KAKAWIHAN BARUDAK SUNDA

In this chapter, I will analyze five kbS. I have selected these five kbS because each song contains deep meanings and reflects particular values (historical, social, and cultural/religious). These songs are often sung in Sundanese musical ensembles including *calung*, Sundanese popular music (pop *Sunda*), *gamelan* and others. The names of the selected songs are as follows:

1. “Ayang ayang Gung”
2. “Tokécang”
3. “Suling Sakadang Kuja”
4. “Jaleuleu Ja”
5. “Ambil-Ambilan”

The popular music groups such as *Nada Kencana*, *One Dee*, and *Purwa Caraka*²⁰ have all performed, recorded, and published these songs. Due to the popularity of these groups and the broad dissemination of their phonograph and cassette records through mass media and live performance, these five songs are familiar to a large number of listeners.

There are many different versions of the same kbS. I have selected versions based on several literary and audio sources, or a combination among them. The main versions include *Kakawihan Barudak Nyanyian Anak-Anak Sunda* written by Atik Soepandi and Oyon Sofyan Umsari (1985); *Kajian Kakawihan Barudak Sunda* written by Kos Koswara (1987); and *1 2 3 4 5 1 . 0, Ka-wih Mu-rang-ka-lih* written by R. M. A. Kusumadinata (1949); as well as unpublished

²⁰ In the 1970s, *One Dee* and *Purwa Caraka* group were known as popular music groups which included some kbS in their repertoires. *One Dee* group released five albums of Sundanese popular music and *Purwa Caraka* released one album.

song notations by composer Nano S. The audio sources encompass MP3 audio recordings by *Nada Kencana*, *Gentramadya*, and the *Hong* community.

2.1.1 “AYANG-AYANG GUNG”

Although there are some resources for making a musical notation of this song (including written notation and audio recordings), the musical notations in my collection are incomplete. For example, the notation by Soepandi and Umsari (1985) only includes two melodic phrases of the song. Due to the lack of musical notation, I learned the song orally from Nano S. and transcribed it into Western musical notation. Nano S. was a former *calung* player and a teacher at SMK 10 (High School) in Bandung.²¹

²¹ Bandung is the capital city of West Java.

Laras saléndro
Embat sedeng

A - yang a - yang gung gung go-ong-na ra - me me - nak ki mas Ta - nu nu

ja - di wa - da - na na - ha ma - neh ki - tu tu - kang o - lo - o - lo lo - ba a - nu gi - ruk ru -

ket jeung Kum - pe - ni ni - at ja - di pang - kat ka - ton ka - go - re - ngan ngan -

tos kang jeng da - lem lem - pa lem - pi lem - pong nga - du pi - pi jeung nu om - pong ja - lan ka

Be - ta - wi ngem - plong

Figure 3. “Ayang-Ayang Gung”

2.1.1.1 MELODY

This song has a simple melodic phrase. As shown in figure 3, the melodic pattern in the first measure is derived from two tones: D^3 and F^3 . Those tones construct one melody in an ascending sequence. In the second measure the melody is also derived from two tones: D^3 and C^3 . The first

tone in the second measure that begins with the tone D^3 moves in a descending sequence. The combination of the first and second melodic patterns creates a particular pattern of melody which I will call “a”.

In the third measure, the melody is also derived from two tones: G^3 , and F^2 , and the melodic pattern begins with G^3 and moves in a descending sequence. In the fourth measure, the melody is derived from two tones: G^3 , and B^{b3} , and moves in an ascending sequence. The melody ends on tone B^{b3} . The combination of these third and fourth measures creates a melodic pattern that I will call “b”.

The melodic phrases mentioned above comprise a particular melodic pattern which consists of ascending and descending sequences in the first and second measures. Another ascending and descending sequence exists in the third and fourth measures. I will call this melodic construction the A melodic phrase.

The A melodic phrase is repeated in the next 8 measures. It is sung in undivided form beginning in measure 5. As a result, the phrase of melody in measures 5 – 8 has an identical construction to the A melodic phrase. Due to the similarity of this melodic construction, I will call this melodic construction the A melodic phrase as well. The phrase of melody in measures 9 - 12 has an identical construction to the A melodic phrase. One sixteenth-note added at the third beat of the twelfth measure functions as a transition tone. I will call this melodic construction the A melodic phrase. In addition, there are some tones in every melodic phrase used as a transition tone.

Furthermore, the construction of melody in the fourth beat of measure 12 to 13 is a new melodic construction which is distinct from the previous ones. On the fourth beat of measure 12 – 13, the melody is derived from three tones: F^2 , G^3 , and B^{b3} . In measure 12 to 13, the melodic

pattern begins with the tone F^2 , ascends to G^3 , and ends on tone B^{b3} . This particular pattern is also sung in measure 13 to 14. One sixteenth-note added on the third beat of the measure 13 functions as a transition tone. In measure 14, the melodic pattern is identical with measure 13. This melodic construction is built in three measures, and it forms a new phrase of melody. This melodic phrase is called B. As a result, the entire song is made up of 14 measures. Melodic phrase structure is grouped in the following sequence: A-A-A-B.

I also use the term “question and answer” to show individual melodic phrases (a=question, b=answer). The question and answer is similar to “call and response” in other kinds of music, for example, in African or Latin American music. In accordance with kbS, especially for children, songs are often learned through a dialogue form between two or more groups. Therefore, a subset of kbS, including “Ayang-Ayang Gung,” can be sung in dialogue form.

Soepandi and Umsari categorize melodic phrases of kbS into three types (Soepandi dan Umsari 1985: 62). Each type of melodic phrase has an Indonesian name. The first type is called “small phrase of melody” (*kalimat melodi kecil*). The small phrase of melody refers to the phrase of melody which is formed in one measure. The second type, “medium phrase of melody” (*kalimat melodi sedang*), refers to phrases of melody formed by two measures. The third type, “large phrase of melody” (*kalimat melodi besar*), refers to phrase of melody formed by four measures. The type of melody I have described in “Ayang-Ayang Gung” is a “large phrase of melody,” because it is composed of four measures.

2.1.1.2 PITCH

The melodic range of the song has pitches between F^3 and F^2 . The melody of this song has six tones, F^3 , D^3 , C^3 , B^{b3} , G^3 and F^2 . The short range of tones (F^3 to F^2), encompassing an octave in

Western music, and the relatively simple melodic phrases, encourage participation among Sundanese children, who have little or no practice in vocal training. Furthermore, the range of the tones above is called one octave (*gembyang*).

2.1.1.3 RHYTHM

The rhythm of the song indicates the continuous flow of music, an important musical characteristic of kbS (Soepandi dan Umsari 1985: 20). The rhythm patterns shown in figure 3 designate that the song comprises three main rhythmic values: quarter-tone, eighth-note, and sixteenth-note. The combination of these tones aims to create a joyful mood in singing and playing Sundanese children's games. The notation shows the rhythm of the song is regular and syncopated, in which the long tones occur on weak beats or fraction of beats. For example, in all measures, the first tone of each measure occurs on the down-beat. The fourth beat in measure 1 to 11 falls on weak beats.

In kbS, the rhythmic element is mostly constructed by a combination of two main values: quarter note and eighth-note. Sometimes a sixteenth-note is added. These note values: (1) are easy to follow by Sundanese children, (2) are proper to accompany their moving or dancing. Soepandi and Umsari have noted that Sundanese children prefer the rhythmical aspect of kbS rather than the melodic or lyrical aspects (Soepandi dan Umsari 1985: 90). The rhythmic element allows them to keep moving or perform the dance. Nano S. asserts that Sundanese children prefer the rhythmic pattern which is used to accompany their dance (*ngigel*) when they are playing games (pers. comm., Nano S., Oct 28, 2009).

2.1.1.4 TEXT

<p><i>ayang ayang <u>gung</u></i> <i><u>gung</u> goong na <u>ramé</u></i> <i><u>ménak</u> Ki Mas <u>Tanu</u></i> <i><u>nu</u> jadi <u>Wadana</u>.</i></p>	<p>]</p> <p>A</p>	<p>let's hold another children's shoulder the commotion of the gong sounds the noble Ki Mas Tanu the head of the district.</p>
<p><i><u>naha</u> manéh <u>kitu</u></i> <i><u>tukang</u> olo-olo</i> <i><u>loba</u> anu <u>giruk</u></i> <i><u>ruket</u> jeung <u>kumpeni</u>.</i></p>	<p>]</p> <p>A</p>	<p>why do you act like that so haughty many take sides with the VOC.²²</p>
<p><i><u>niat</u> jadi <u>pangkat</u></i> <i><u>katon</u> <u>kagoréngan</u></i> <i><u>ngantos</u> <u>Kangjeng</u> <u>Dalem</u></i> <i><u>lempa</u> <u>lempi</u> <u>lempong</u>.</i></p>	<p>]</p> <p>A</p>	<p>to gain promotion to do bad things waiting for the Royalty lempa lempi lempong.</p>
<p><i><u>ngadu</u> <u>pipi</u> jeung <u>nu</u> <u>ompong</u></i> <i><u>jalan</u> ka <u>Betawi</u> <u>ngemplong</u>.</i></p>	<p>]</p> <p>B</p>	<p>cheek to cheek with toothless people the way to <i>Betawi</i> is free.</p>

Figure 4. Text of “Ayang-Ayang Gung”

Gung occurs at the end syllable of the first phrase and becomes the first syllable of the second phrase. *Mé* is the end syllable of the second phrase and becomes the first syllable at the third phrase. *Nu* is the end syllable of the third phrase and becomes the first syllable at the fourth phrase, and so forth. As described in chapter 1, there are several types of *purwakanti*; the *purwakanti* used in “Ayang-Ayang Gung” is called *purwakanti pangluyu* (homophone).

In the next section, I will describe the story implied in the lyrics, and interpret the meaning embedded of the lyrics.

²² In 1602, the VOC (Vereenigde Oost Indische Compagnie), the Dutch East Indies Company, was founded in the Netherlands. The VOC was the first multinational corporation in the world and the first company to issue stock, which used monopoly system in their trading activities (Ricklefs 1993: 27-28). In 1619, VOC arrived in Batavia (*Betawi*) and established their headquarters. In the following years, the VOC spread their authority nationwide. In 1799, the VOC was defunct and its position as ruler was replaced by the Dutch government (*Hindia Belanda*) (Lubis 2000: 243).

2.1.1.5 SIGNIFICANCE AND MEANING

The song describes the people who help each other hold a party. At the party, the music was played loudly. The Sundanese head of the district (*wadana*), named Ki Mas Tanu, was involved in that party. Ki Mas Tanu was an arrogant noble. He had many friends who took sides with him. Why were nobles like Ki Mas Tanu considered so haughty? During the VOC period (1605-1799), they were perceived by common people as upper class in colonial society. Nobles believed that joining the VOC would generate material advantages. For example, alignment with the VOC would give them enough livestock. However, as district chiefs, they would have to fight with their own people. For people who pursued promotions, joining forces with the VOC was the way to obtain a higher position. They followed orders and they represented the VOC. *Lempa lempi lemping - ngadu pipi jeung nu ompong*, “cheek to cheek with toothless people” was interpreted as the masses who had no authority and power. The nobles, royalty, VOC and their accomplices had power. As a result, the people who joined with the VOC easily obtained a way to go from Bandung to *Betawi* (Jakarta). They enjoyed social and physical mobility. At that time, Jakarta was the center of administration for the VOC.

The lyrics describe the bad behavior of Sundanese leaders and nobles in the past. The leaders and the nobles never paid serious attention to their people. They considered themselves upper class, while the masses were regarded as lower class. They also preferred to collaborate with the colonial regime to reach a higher position.

This story states the negative value of the leaders, which should be avoided by Sundanese. Arrogance, selfishness and ignorance are unpleasant qualities of a Sundanese leader. Although the leaders have an unpleasant nature, the people exist in mutual cooperation, as shown

in the first verse “Ayang-Ayang Gung.” This verse expresses unity, collaboration, and harmonization among the Sundanese.

In addition, the lyrics are expressed in *sisindiran*, a characteristic form of communication among Sundanese described in chapter 1. Sundanese often convey criticism through allusion. They rarely express their criticism openly and directly (*togmol*). In “Ayang-Ayang Gung,” the allusion is mainly addressed to the ambitious functionary who thinks only of his own gain at the expense of the people.

Mikihiro Moriyama asserts that this song was created by Moehamad Moesa.²³ Moesa’s son was running for the position of district chief against an opponent named Tanoe, the chief of the *Suci* district in Garut, West Java, Indonesia. Moesa was afraid that his son would be defeated by his rival. Originally, this song was “a well-known poem which ridicules the *wadana* (district chief) of the *Suci* district” (Moriyama 2005: 123). In contrast, Ajip Rosidi, states that there is another person named Tanuwijaya who lived in Bogor (a city close to *Betawi*) two centuries earlier than Moesa (Rosidi 2010: 142). The song was probably created in this period because the lyrics indicate the time of this period.

2.1.1.6 PRESENTATION

The title “Ayang-Ayang Gung” is also the name of a traditional Sundanese children’s game. Traditionally, this game was played by Sundanese children, boys, girls or both of them together in the village. While playing “Ayang-Ayang Gung,” they sang this particular song while they moved together in groups of lines. These could be one to four groups, depending on the number

²³ According to Moriyama, Moesa was one of the first Sundanese writers whose printed creations appeared in books. Moesa played a key role in the emergence of a new form of Sundanese writing. Unfortunately, Sundanese people nowadays do not know Moesa’s work.

of children involved. In 1984, some Sundanese children in the remote village of *Cikalong Kulon*, West Java, sang this song cheerfully while clapping hands in a circle and shouting out the rhyming words (Moriyama 2005: 124). During the game, the children's hands were placed on their friends' shoulders. They suddenly fell down together on their knees coinciding with the word *plong* at the end of the song verse (pers. comm., Zaini, Oct 16, 2009).

Although this children's game is not popular anymore, the song is still sung by Sundanese on many occasions. This song is also often chosen by Sundanese composers to sing accompanied by some other Sundanese music instruments including *angklung*, *gamelan*, *kacapi*, as well as Western musical instruments such as electric guitar, electric bass guitar, and drum kit. For example, in the 1990s, Sundanese vocal group festivals were held in Bandung almost every year, and many groups participated. The categories of the participants were divided into two, youngsters and adults. At the festivals, the participants had to choose their own songs. The songs comprised mostly kbS, and "Ayang-Ayang Gung" was one of the songs commonly chosen by these participants.

This song was included in the first *Nada Kencana* album entitled "Euis." This song was accompanied by Western musical instruments and was also sung in Western vocal technique in pop style. According to Mohammad Jasin, the leader of *Nada Kencana*, this song was arranged by him and his brother, Mohammad Hikmat (pers. comm., Jasin, June 12, 2008). In this album, they also included several kbS: *Leuleuleuyang*, *Tilil Dog Celentong* (a small swamp bird), *Tokecang*, *Tong Tolang Nangka* (Jack fruit), and *Ucang-Ucang Angge*.

"Ayang-Ayang Gung" was also one of the kbS chosen by Nano S. to be recorded on the cassette "*Senam Sunda Marahmay*" (Sundanese Cheerful Exercise for Students). This music was addressed to accompany particular student exercise called *Senam Sunda*. He intentionally used

this song in order to re-introduce it to the students in West Java. Zaini and his organization *Hong* also arranged and recorded this song in difference versions. Zaini, together with some of members of his community sang this song in unison arrangement accompanied by bamboo beaters. He recorded this song in order to preserve kbS.

2.1.2 “TOKÉCANG”

“Tokécang” is one of the most popular kbS. The melodic construction is short and simple, and the lyrics are short as well. The notation in figure 5 is mainly transcribed based on Soepandi dan Umsari’s cipher notation.²⁴ I have a different experience in singing this song based on lessons with composer Nano S. and my own kbS teachers Mang Odo and Kang Dadi. Therefore, I used my own experience for comparative purposes, particularly for my analysis of the lyrics.

²⁴ Cipher notation is a system of notating music. Generally, the system includes two musical aspects: pitch and rhythm. Cipher notation is used by Sundanese music scholars at the Indonesian College of Arts (STSI) in Bandung as a standard practice in studies of traditional Sundanese music.

Laras saléndro
Embat sedeng

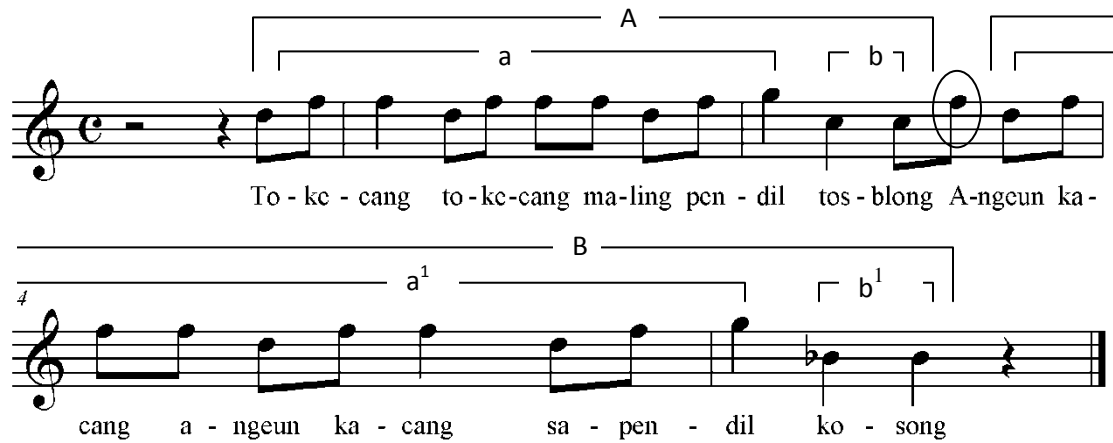


Figure 5. “Tokécang”

2.1.2.1 MELODY

Figure 5 shows the melody of “Tokécang.” In measure 1 and 2, the melody comprises two tones: D^3 and F^3 . Those two tones shape one pattern of melody which is repeated two times. The melody begins with D^3 and steps up to tone F^3 . It ends on tone G^4 instead of F^3 on the first beat of measure 3. I call this melodic pattern as “a”. On the second beat of measure 3, the melody begins with tone C^3 and end on the tone C^3 on the third beat of measure 3. This very short melodic pattern is called “b”. This first melodic phrase is composed of measure 1, 2 and 3 called A. The tone F^3 on the third beat of measure 3 is the transition tone. This transition tone keeps the melody flowing and not to interrupt the movement or dance of the game. Besides, this transition also fits to the lyrics.

In measures 3, 4 and 5, the sequence of melody is almost identical to melodic phrase A. On the first beat of measure 4 is added tone F^3 to fit the lyrics; conversely, on the third beat of measure 4 is subtracted tone F^3 for the same purpose. On the fourth beat of measure 4 and first

beat of measure 5, the melodic pattern is almost identical to the previous melodic pattern. It ends on tone G^4 instead of F^3 on the first beat of measure 5. I call this melodic pattern as “a¹”. On the second beat of measure 5, the melody begins with tone B^{b3} and end on the tone Bb^3 on the third beat of measure 5. This very short melodic pattern is called “b¹”. The second melodic phrase in measure 3, 4 and 5 are called B. As a result, the melodic structure of the song is A – B.

“Tokécang” is also often learned through a dialogue form. The dialogue form is represented by the term question and answer. Therefore, the melodic pattern “a” and “a¹” can be called question melodies and the melodic pattern “b” and “b¹” can be called answer melodies.

Furthermore, five measures constitute the verse of “Tokécang.” However, the phrase of melody of this song is established in only three measures. Based on what I have explained, “Tokécang” is a medium phrase of melody type (*kalimat melodi sedang*).

2.1.2.2 PITCH

The melodic range of this song is pitched between B^{b3} and G^4 . The melodic range of this song lies within the range of five pitches: B^{b3} , C^3 , D^3 , F^3 and G^4 . The melodic range of “Tokécang” is narrower than “Ayang-Ayang Gung.” Due to the narrow melodic range, this song is easier to sing, particularly for untrained children. In addition, the melodic range comprises almost one *gembyang*.

2.1.2.3 RHYTHM

The rhythmic patterns show that the song is made up of two main tones: quarter and eighth-note. In measures 1 and 2, the rhythm is dominated by a group of eighth-note. At the second and third beats of measure 3, quarter-note and eighth-note are used to make an alteration of the rhythm. The

leap of the tone and the alteration of the rhythm are needed to stress the text *tos* and *blong*. The word *tosblong* is the tension of the lyrics in the first melodic phrase. The two quarter-note at the second and third beats of measure 5 are also intended to make an alteration in rhythm and to create tension in relation to the text *ko* and *song*. This tension marks the important word (*kosong*) in this song. The “walking” rhythm is abruptly altered by the jumping tones indicated by the changing of the rhythm. As a result, I assumed that the jumping tones used at the end of each phrase are designed to stress significant meaning of text.

2.1.2.4 TEXT

<i>tokécang tokécang</i> <i>maling pendil tosblong</i>	]	A	<i>tokécang tokécang</i> stealing perforated bowl.
<i>angeun kacang angeun kacang</i> <i>sapendil kosong</i>	]	B	the vegetable bean soup one bowl is empty.

Figure 6. Text of “Tokécang”

“Tokécang” is a particular type of *purwakanti* in which the last syllable in each sentence has a consonant sound similar to consonants of other sentences in the same verse. According to Sadkar, this is called *purwakanti margaluyu* (concatenation) (Sadkar (n.d.): 76). The similarity of the consonant sounds in “Tokécang” can be indicated with underlines as follows:

tokécang tokécang maling pendil tosblong
angeun kacang angeun kacang sapendil kosong.

The ending *ng* in the first word *tokécang* has an identical consonant sound to other ending *ng* in the second word *tokécang* and word *tosblong*. The syllable *ng* in the first word

kacang has an identical consonant sound to other syllables *ng* in the second word *kacang* and the word *kosong*.

2.1.2.5 SIGNIFICANCE AND MEANING

“Tokécang” has no literal meaning. According to a traditional Sundanese children’s game, the term “Tokécang” is originally from the word *tokér* (Koswara 1987: 78). *Tokér* is the action of children moving objects using their feet. The objects are small and lightweight and can be held in children’s hands; for example, a small stone or a small piece of cut wood. *Maling pendil tosblong* means that a thief has stolen a bowl of soup with a big hole at the bottom of the bowl. *Angeun kacang-angeun kacang, sapendil kosong* means that the thief has nothing left because the soup has drained out of the bowl. As a result, the meaning of “Tokécang” expresses advice (*petuah*). It says that if someone steals something, he/she has nothing.

2.1.2.6 PRESENTATION

This song is mainly used to accompany the Sundanese children’s game called “Tokécang.” The children are separated into two roles: tagger (*kucing*, which also means “cat”) and opponents. In this game, the opponents hide certain objects and the tagger has to find the objects. While the tagger searches for the objects, the others involved in this game sing “Tokécang.” In the villages, the children, boys and girls, play this game in the afternoon, usually after helping their parents work in the rice field. Sometimes, they also play the game at night while enjoying the full moon.

In the 1960s, in the pop *Sunda* version played by *Nada Kencana*, “Tokécang” was accompanied by Western musical instruments including electric guitar, electric bass, and drum kit, and was arranged in a Western style. In other contexts, “Tokécang” is sung by *calung* and

gamelan. In *calung*, this song is presented in several ways: accompanied by traditional Sundanese music instruments including *kendang* (Sundanese drum) and goong or accompanied by *calung*. Using *kendang* and *goong* to accompany “Tokécang” is intended to accompany the dance (*ngigel*), and is also intended to stress certain rhythms in the “question” and “answer” melodies. In *gamelan*, this song is accompanied by *gamelan saléndro*.

Due to its popularity and simplicity, this song has been presented not only by particular Sundanese children in school, but also by other Sundanese groups in various genres for purposes such as entertainment and recording.

2.1.3 “SULING SAKADANG KUJA”

Compared to previous songs, “Suling Sakadang Kuja” is rarely presented in public. I have chosen this song due to its unique musical characteristics and its unusual theme. In this song, the melody serves the lyrics. As a result, the song has more than one type of melodic phrase. The theme is animals. The values contained in this song are represented by the animals’ characteristics in nature. The five animals mentioned in this song are the turtle (*kuya*), tiger (*maung*), woodpecker (*tjaladi*), bumblebee (*bangbara*), and small bee (*sireupeun*).²⁵ The notation in Figure 7 is mainly based on R.M.A. Kusumadinata 1949: 22.

²⁵ According to Rigg, *sireupeun* is a variety of bee which is very small (Rigg 1862: 452).

Laras saléndro
Embat sedeng

Tet trot tet trot su-ling a - ing tu - lang ma - ung di li - ang - an ku bang - ba -
 ra te - re - tet ha - ung Tet trot tet trot su - ling a - ing tu - lang ma -
 ung di li - ang - an ku bang - ba - ra di tok - trok - kan ku tja - la - di te - re - tet ha - ung Tet
 trot tet trot su - ling a - ing tu - lang ma - ung di li - ang - an ku bang - ba - ra di tok - trok
 kan ku tja - la - di di pa - si - cup ku si - reu - peun te - re - tet ha - ung

Figure 7. “Suling Sakadang Kuja”

2.1.3.1 MELODY

Measure 1 and 2 are derived from three tones: F^3 , D^3 , and C^3 . Those tones compose one short melody in a descending sequence. In measure 2 and 3, the melody is derived from similar tones as those in measure 1 and 2. The short melody in measure 2 and 3 also moves in a descending sequence. It begins with F^3 and ends on tone C^3 . In addition, on the first beat of measure 2, the tone D^3 and C^3 are tied by a legato. On the first beat of measure 3, the tone D^3 is also tied to C^3 by a legato. These legatos indicate that those tones accommodate one syllable of text. I will call the construction of the first melodic pattern as “a”. The tone C^3 on the last first beat of measure 3 is a transition tone.

In measure 3, the melodic pattern begins with C^3 on the second beat and descends to Bb^3 on the first beat of measure 4. The melody continues with C^3 and ascends to D^3 on the first beat of measure 5. I will call the second melodic pattern as “b”. On the first beat of measure 5, C^3 functions as a transition tone to the following melodic pattern. The melodic pattern composed in measures 5, 6, and 7 is identical to the melodic pattern in measures 3, 4, and 5. Therefore, this melodic pattern is also called “b”.

In measure 7, the melody begins with D^3 , and then ascends to tone F^3 . The eighth-note rest exists on the second beat of measure 8. In measure 8, the melodic pattern begins with tone D^3 on the second beat, and descends to tone C^3 on the first beat of measure 9. In measure 9, legato is also used to connect the tones D^3 and C^3 . The construction of melodic pattern composed in measure 7, 8, and 9 is called “c”. The first melodic phrase structure is formed by nine measures and consists of a-b-b-c. I will call this melodic construction the A melodic phrase.

The second melodic phrase begins from measure 9 and ends in measure 19. As a whole, the construction of the second melodic phrase is almost identical to the first melodic phrase. One melodic pattern added in measures 15, 16, and 17 is solely to serve the additional lyrics. The addition melodic pattern is identical with measure 13, 14, and 15. Therefore, this added melodic pattern is also called “b”. In measures 17, 18, and 19, the construction of melodic pattern is identical to measures 7, 8, and 9. The construction of the second melodic phrase which I will call the B melodic phrase is: a-b-b**ⓑ**c. A small circle around “b” indicates the added of melodic pattern.

The third melodic phrase C comprises 13 measures and encompasses measures 19 to 31. The construction of the third melodic phrase C is almost identical to the second melodic phrase B. The addition of a melodic pattern in measures 27, 28, and 29 is intended to serve the lyrics. Actually, the melodic pattern in those measures is identical to the melodic pattern in measure 15, 16, and 17. Therefore, the construction of the third melodic phrase is: a-b-b-b**ⓑ**c. Similar to melodic phrase B, the small circle around “b” indicates the added melodic pattern.

The melodic phrase construction of this song is A-B-C. The three melodic phrases (A-B-C) possess similar melodic constructions, but are distinguished by the number of measures in each. Following Soepandi and Umsari’s category, this melodic phrase would be included in “the large phrase of melody” (*kalimat melodi besar*), even though it is in unusual form.

2.1.3.2 PITCH

The melodic range of the song is pitched between B^{b3} and F^3 . These tones are B^{b3} , C^3 , D^3 , and F^3 .

This song has a narrow melodic range compared to other kbS. The melodic range is less than one *gembyang* and is easier to learn and to sing by children.

2.1.3.3 RHYTHM

In figure 7 the rhythm pattern formed by the three main tones are quarter-note, eighth-note, and sixteenth-note. In measure 1 and 2, there is one quarter-note and two eighth-notes. In measure 3, there is four sixteenth-notes and two eighth-notes. The string of eighth-note in measures 3 to 9 is used to accommodate each syllable of the text.

In measure 9 to 15, the rhythm is identical with measure 1 to 7. In measures 15, 16, and 17, the rhythm is built by the same rhythm used in measures 13, 14, and 15, except the rhythm on the first beat of measure 17 which is quarter-note. In measure 17, 18 and 19, the rhythm is identical with measure 7, 8, and 9. In measure 19 to 27, the rhythm is identical with measure 9 to 17. In measure 27, 28, and 29, the rhythm is identical with measure 15, 16 and 17. The rhythm in measure 29, 30, and 31 is identical with measure 17, 18 and 19.

2.1.3.4 TEXT

*Tét trot té trot
suling aing tulang maung
ditoktrokan ku tjaladi
térétét haung.*

A

tét trot té trot
my flute is made of a tiger bone
it is shaped by the woodpecker
térétét haung.

*Tét trot té trot
suling aing tulang maung
ditoktrokan ku tjaladi
diliangan ku bangbara
térétét haung.*

B

tét trot té trot
my flute is made of a tiger bone
it is shaped by the woodpecker
the holes are made by the bumblebee
térétét haung.

<i>Tét trot té^ut trot</i> <i>suling aing tulang maung</i> <i>ditoktrokan ku tjaladi</i> <i>diliangan ku bangbara</i> <i>dipasieup ku sireupeun</i> <i>térétét haung.</i>	}	C	<i>tét trot té^ut trot</i> <i>my flute is made of a tiger bone</i> <i>it is shaped by the woodpecker</i> <i>the holes are made by the bumblebee</i> <i>it is tuned by the small bees</i> <i>térétét haung.</i>
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Figure 8. Text of “Suling Sakadang Kuja”

“Suling Sakadang Kuja” consists of two types of *purwakanti*. In this song, syllable *ng* in the word *suling*, in the second phrase of each verse, is repeated three times in the following word: *aing*, *tulang*, and *maung*. In the second verse, the phrase *suling aing tulang maung* appears again. This structure indicates *purwakanti laraswekas* (final rhymes).

In addition, the syllable *di* and *ku* in the third phrase are repeated in the fourth phrase as follows:

ditoktrokan ku tjaladi
diliangan ku bangbara

The syllable *di* and *ku* in the third phrase are also repeated in the fourth and fifth phrase as follows:

ditoktrokan ku tjaladi
diliangan ku bangbara
dipasieup ku sireupeun

According to Soepandi and Umsari, this particular *purwakanti* is called *purwakanti laraspurwa* (alliteration) (Soepandi dan Umsari 1985: 94). Alliteration is a similarity or repetition of consonant in a phrase or among phrases.

In “Suling Sakadang Kuja,” each verse is longer than the previous one. This technique is rarely used in Sundanese children’s songs. This additive technique is similar to the Christmas song “Partridge in a Pear Tree” or also known as “The Twelve Days of Christmas.” This song is also called a cumulative song which means that each verse is built on previous verses.

2.1.3.5 SIGNIFICANCE AND MEANING

“Suling Sakadang Kuja” describes the process of making a Sundanese flute. With each subsequent verse, an additional section is added to symbolize the process. In the first verse, *tét trot* is repeated two times. *Tét trot* indicates that the flute is still in rough form. Rolling the sound *r* in the word *trot* emphasizes the rough form and the process of honing the rough material. The first verse mentions that the flute is made of a tiger bone. The tiger bone represents a small bamboo tree called *tamiang*, which is commonly found in villages in West Java. The color of *dried tamiang* is similar to the color of tiger bone. In addition, its form resembles the form of a tiger bone. Sundanese flutes are mostly made of *tamiang*. *Tamiang* is thin, small, lightweight, and possesses long length suitable for various Sundanese flutes. Further, *tamiang* is easier to shape into flutes compared to other bamboo trees.

Moreover, bamboo has an important role in daily life, particularly in ritual ceremonies in villages of West Java. Along with rice and water, bamboo is the element which possesses a key role in supporting Sundanese life. Bamboo is “characterized as the container of the water of life or is used to catch the blessings given by the spirits of fertility” (Miller and Sean Williams 1998: 51).

The third, fourth and fifth verses express that the flute is composed by Sundanese craftsmen. The tasks are carried out in nature by animals. The rough tiger bone is shaped by the

woodpecker. Other animals do other tasks such as make holes and tune the flute. Each of the animals has a specific task. As a result, the flute is voiced as a tiger's roar. The word *haung* in the last verse imitates the sound of the tiger's roar. The sound produced by this musical instrument is as powerful as a tiger's roar. In this case, the power is not represented by soft or loud, but rather, in terms of the immense power of the jungle authority (tiger) behind the sound of the flute.

According to Sundanese beliefs, the tiger (*maung*) has important meanings for Sundanese people. *Maung* is believed to be the transfiguration of the most notable Sundanese king named *Prabu Siliwangi*. Prabu Siliwangi ruled the most famous Sundanese kingdom *Padjadjaran* during 1482-1521 (Junjuran 2007). During that period, he stated divine statement called *Wangsit Siliwangi*, as follows:

...*lamun aing geus euweuh marengan sira, tuh deuleu tingkah polah maung...*
(Gunawan 2006).

...if I had gone, followed a tiger's behavior...

Another message of the song is that anything can be created through skilled work. In addition, the text also implies that everyone has to keep animals safe, because each of the animals is believed to have a particular function in order to maintain the balance of the natural environment (pers. comm., Setia, Oct 18, 2010). Animals are crucial for the perpetuation of life on this planet. The meaning expressed in this song is to find the right man for a particular job.

2.1.3.6 PRESENTATION

The title “Suling Sakadang Kuya” indicates an intimate connection with the Sundanese folktale entitled “Suling Sakadang Kuya Dibawa Kabur ku Sakadang Monyet” (The monkey steals the turtle’s flute) (Tamsyah 2008). The story tells about a tricky monkey (*sakadang monyet*) whose friend, a turtle (*sakadang kuya*), owned a flute. The turtle could play the flute well. The monkey admired the great sound of the flute and desired to own that flute. Through his tricky ways, the monkey eventually stole the flute. The monkey played the flute at the top of a tree where the turtle could not reach him.

There are several versions of this song, and each version has unique characteristics. In *calung* versions, the lyric is commonly sung from measures 19 to 30. Thus, the lyric is similar to section C at the text of the lyric written in figure 8. Most *calung* players tend to use the word *torotot* instead of *trét trot*, and they also use *héong* instead of *haung*. Those two words, *torotot* and *héong*, are also used by R.T.A. Sunarya in his recording (pers. comm., Nano S., Oct 10, 2009). In addition, the song tends to be sung in free meter instead of regular meter, and *torotot* is probably more comfortable to be sung in free meter. As I mentioned above, variations in text are attributed to the oral tradition.

2.1.4 “JALEULEU JA”

Due to the simplicity of the melody and lyrics, this particular song is more widely known by Sundanese people compared to other kbS. Currently, this song is rarely sung by Sundanese children. This song was popularized by several Sundanese musical groups including *Nada*

Kencana and *Samba Sunda*.²⁶ Similar to “Tokécang,” this song is quite simple and easy to sing by children. I transcribe this notation based on audio source by *Gentramadya*.

Laras saléndro
Embat sedeng

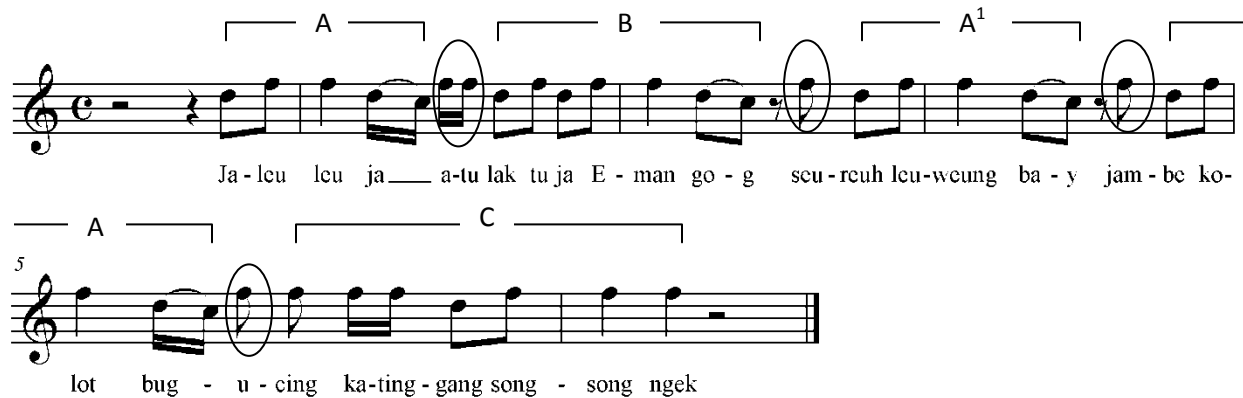


Figure 9. “Jaleuleu Ja”

2.1.4.1 MELODY

This song is constructed in six measures. Six measures accommodate the whole melodic phrase structure. In measure 1 and 2, the phrase of melody is derived from three tones: F^3 , D^3 , and C^3 . The melody begins with D^3 and ascends to F^3 . On the first beat of measure 2, tone F^3 descends to tone D^3 . The tone D^3 on the second beat of measure 2 is tied to tone C^3 by a legato. This is the first phrase of melody, which I will call A. On the second beat of measure 2, two tones F^3 (sixteenth-note) are used as a transition tone to the next melodic phrase.

²⁶ Samba Sunda is a Sundanese music group formed in 1990 in Bandung, West Java. The founder is composer Ismet Ruchimat. Most of their compositions combine traditional Sundanese musical instruments and Western musical instruments.

The second melodic phrase begins with tone D^3 on the third beat of measure 2 ascends to tone F^3 . On the first beat of measure 3, tone F^3 descends to tone D^3 and ends on tone C^3 . Tone D^3 and tone C^3 on the second beat of measure 3 is also tied by the legato. I will call this melodic phrase B. The eighth-note rest appears on the third beat of measure 3. The transition tone to the next melodic phrase is tone F^3 on the third beat of measure 3.

The third melodic phrase begins with tone D^3 , and ascends to tone F^3 in measure 3. On the first beat of measure 4, tone F^3 descends to tone D^3 , and ends on tone C^3 . As in the previous melodic phrase, tone D^3 and tone C^3 are tied by the legato. The third melodic phrase is almost identical to the first melodic phrase. The difference is only at the end of the melodic phrase. The tone D^3 and tone C^3 are eighth-notes instead of sixteenth-notes. I will call the third melodic phrase A^1 . The eighth-note rest appears on the third beat of measure 4. The transition tone between the third and fourth melodic phrase is the tone F^3 on the third beat of measure 4.

The fourth melodic phrase is identical to the first melodic phrase. I will also use A for the fourth melodic phrase. The fifth melodic phrase begins with tone F^3 on the third beat of measure 5. On the fourth beat of measure 5, tone D^3 ascends to tone F^3 and ends also on tone F^3 on the second beat of measure 6. I will call the fifth melodic phrase C.

As a result, the construction of the melodic phrase is formed by five melodic phrases: A, B, A^1 , A, C. Based on the short melodic phrases, “Jaleuleu Ja” is categorized as a “small melodic phrase” (*kalimat melodi kecil*).

2.1.4.2 PITCH

The melodic range of the song is pitched between C³ and F³. Those tones are C³, D³, and F³. The melodic range comprises three contiguous tones, and is the shortest melodic range used in kbS.

2.1.4.3 RHYTHM

The rhythm in figure 9 is formed by three main tones: quarter-note, eighth-note and sixteenth-note. The sixteenth-notes appear in parts of measures 2 and 5, while the rest of the measures are made up of quarter-notes and eighth-notes. In measures 2 and 5, the combination of those three main tones is intended to serve the lyrics. The whole notation shows regular and syncopated rhythms. The simplistic of the rhythm shown in the notation indicates one characteristic of kbS.

2.1.4.4 TEXT

<i>jaleuleu ja</i>	A	be prepared, <i>ja</i>
<i>atulak tuja eman gog</i>	B	be ready to throw the lance, <i>gog</i>
<i>seureuh leuweung bay</i>	A ¹	wild piper betel leaf, <i>bay</i>
<i>jambé kolot bug</i>	A	an old pinang nut, <i>bug</i>
<i>ucing katinggang song song ngék</i>	C	a cat struck down by a tube of bamboo, <i>ngék</i>

Figure 10. Text “Jaleuleu Ja”

Based on the structure of phrase, “Jaleuleu Ja” is categorized as a *wawangsalan*. It is indicated by the incomplete word mentioned at the end of each phrase including *ja*, *gog*, *bay*, *bug*, and *ngék*. In the next section, I will describe the meaning of each phrase in more detail.

2.1.4.5 SIGNIFICANCE AND MEANING

Jaleuleu ja is a shout sounded by people to call their friends. The caller shouter put both of his hands in a vertical position against his lips when sounding *jaleuleu ja*. This action amplifies the voice and extends the range of his voice (*ngajorowok*). Sundanese children use this technique to call their friends play. This particular call is commonly called *nyampeur*.

In the second phrase, *atulak tuja eman, gog*, the *a* in *atulak* is simply just a transition syllable to the word *tulak*. *Tulak* means “key.” The key functions to lock the door. But in the village, the door key is made of a small piece of wood placed in a horizontal position behind the door to lock it. *Tuja* comes from *tujah*, to prepare to throw the lance. *Gog* is probably from the word *nagog*, which means to be ready in an alert position for fighting.

Seureuh leuweung bay, in the third verse, means to prepare the shield. In Sundanese, a wild piper betel leaf is commonly called *gebay*. The shape *gebay* refers to a big leaf, which can be used as a shield. The last syllable, *bay*, is used to emphasize the word *gebay*. An old pinang nut (*jambé kolot*) is used as a supplementary weapon. This fruit is hard in nature. Due to its size and shape, this fruit can be used as a weapon. It can be thrown by one’s bare hands. In Sundanese, an old pinang nut is also called *jebug*. The word *bug* comes from *jebug*. Bug is also used to emphasize the word *gebug*, which means to beat the enemy with force.

In the last verse, a cat is struck down by a tube of bamboo, and the cat sounds *ngék*. This means that the Sundanese must beat all their enemies until the enemy runs off or surrenders. The word *ngék* is used to emphasize the losing condition of their enemies.

The song communicates a message of patriotism. It implies that Sundanese people have to struggle for their land. All enemies coming to the Sundanese territory have to be beaten using weapons they have at hand. For example, during battles with the Dutch, Sundanese used the

sharp bamboo called *bambu runcing* as a weapon. With this humble weapon, Sundanese were able to defeat enemies who used modern weapons such as guns and grenades.

The lyrics also refer to names of plants and animals: wild piper betel leaf (*seureuh leuweung*), an old pinang nut (*jambé kolot*), and a cat (*ucing*). Those names indicate the expression of adoration for the natural environment (*kecintaan terhadap alam dan lingkungan*).

2.1.4.6 PRESENTATION

Similar to other kbS, “Jaleuleu Ja” is often sung not only acapella, but accompanied by Sundanese as well as Western musical instruments. For instance, in the 1970s and 1980s, some groups which sang the song at their performances included the *calung* group Ria Buana,²⁷ the *calung* group of ASTI (currently known as STSI), and the *calung* group associated with the Agriculture Faculty, University of Padjadjaran.

Based on my own experiences, most Sundanese groups sing this song using the same lyrics. Most of them sing the same melody as written in the second melodic phrase. In some cases, to fit with the rhythm, the lyric *atulak tuja eman gog* is sung simpler than written. It should be *tuja eman gog* instead of *atulak tuja eman gog*. As I mentioned earlier, in a performance of kbS, the dance (*igel*) is more important than the lyrics. In this case, the lyrics are simplified to fit the rhythm, making it easier for children to follow the simple rhythm.

²⁷ Ria Buana was an eminent *calung* group in Bandung in the 1970s and 1980s. In the 1990s, most of its personnel became prominent artists in the Sundanese drama *Inohong di Bojong Rangkong*, broadcast by the Indonesian TV Station of West Java and Banten (TVRI Jabar & Banten).

2.1.5 “AMBIL-AMBILAN”

“Ambil-Ambilan” is a call and response dialogue between two groups of children. In the Sundanese language, call and response (antiphony) is called *patémbalan*. The groups of children involved are unrestricted by gender. Those groups can be composed of all boys, all girls, or both boys and girls. This song is commonly sung to accompany the children’s game “Ambil-Ambilan” (pers. comm., Zaini, Oct 24, 2009).

Due to the lack of written notation and audio available for this song, I have created my own notation. My notation is mainly based on Soepandi and Umsari (1985: 151).

Laras saléndro
Embat sedeng

Am-bil a - mbi - lan tu - rug - tug ha - yam sa - man - tu sa - ha nu di am -

bil ka - mi mah teu bo - ga in - cu bo - ga ge a - nak pa - ha - tu pa - ha - tu ge da -

The musical score for "Ambil-Ambilan" consists of three staves of music in a single system. The first staff (measures 7-9) has a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. Above the staff, there are brackets indicating melodic patterns: 'b' for measures 7-8 and 'b' for measure 9. The lyrics are: "ek pu-rah nu - tu pu-rah nge - jo pu-rah nga-sa-kan ba - li - go pu-rah ca - lik di - na lam -". The second staff (measures 10-12) continues the melody. Above the staff, there are brackets indicating melodic patterns: 'a' for measure 10, 'b¹' for measure 11, and 'b¹' for measure 12. The lyrics are: "pit nye - ri - eun su - ku - na ka-cu-gak ku ka - li - a - ge ti - gu - ling nyo-co-lan da -". The third staff (measures 13-15) concludes the phrase. Above the staff, there are brackets indicating melodic patterns: 'a' for measure 13, 'b¹' for measure 14, and 'b¹' for measure 15. The lyrics are: "ge a - ya u - bar - na u-rat mun - dingcam - pur ra - ge ti - gu - ling nyo-co-landa - ge".

Figure 11. "Ambil-Ambilan"

2.1.5.1 MELODY

The whole melody phrase of this song is constructed with four tones: F^3 , D^3 , C^3 , and B^{b3} . In measure 1, the melody begins with tone D^3 then ascends to tone F^3 . On the third beat of measure 1, tone F^3 descends to tone C^3 passing through tone D^3 . On the fourth beat of measure 1, tone D^3 and C^3 are connected by legato. From tone D^3 on the first beat to tone C^3 on the first beat of measure 2, the melodic pattern "a" is formed. On the second beat of measure 2, the second melodic pattern begins with C^3 , and continues to another C^3 on the second beat of measure 2. Further, the tone descends to tone B^{b3} , and then ascends to C^3 , and finally ends on the tone D^3 on the first beat of measure 3. This melodic pattern is called "b". The sequence of tones constructed by "a" and "b" constitute the A melodic phrase. On the first beat of measure 3, another tone D^3 is used as a transition tone to the following melodic phrase.

The second melodic phrase B is almost identical to the melodic phrase A. However, the B melodic phrase is longer than the A melodic phrase. The second melodic phrase comprises measures 3 through 6. The second melodic phrase is constructed by two melody patterns, “a” and “b”, in which the part “b” is repeated. The melodic construction of the second melodic phrase should be a – b – b. The tone D³ on the first beat of measure 6 is the transition tone to the following melodic phrase.

The third melodic phrase C begins in measure 6. The third melodic phrase is almost identical to the B melodic phrase. The difference is the number of measures. The third melodic phrase comprises five measures. This melodic phrase is also made up of two melodic patterns, “a” and “b,” which “b” is sung three times. As a result, the construction of the C melodic phrase is a – b – b – (b). The tone D³ on the first beat in measure 10 is also the transition tone to connect the third melodic phrase to the fourth melodic phrase.

The following phrase of melody is the fourth melodic phrase B¹. The fourth melodic phrase comprises measures 10 through 13. The fourth melodic phrase is almost identical to the B melodic phrase. It is constructed by two parts of melody: “a” and “b”, which “b” is repeated. On the second part of “b” (measure 13), however, the tone is ended by a quarter-note instead of an eighth-note. Therefore, I will call “b¹”. The construction of the fourth melodic phrase is a – b – b¹.

The last melodic phrase is the fifth melodic phrase B¹. The fifth melodic phrase comprises measures 13 through 16. The fifth melodic phrase is identical to the fourth melodic phrase, and is indicated as a – b – b¹.

The melodic phrase structure of this song consists of five melodic phrases, A – B – C – B¹ – B¹. Following Soepandi and Umsari’s category, this melodic phrase would be included in “the large phrase of melody” (*kalimat melodi besar*).

2.1.5.2 PITCH

The melodic range of this song is pitched between F³ and B^{b3}. Therefore, the melody of this song comprises four tones, F³, D³, C³, and B^{b3}. The range of the melody is less than one *gembyang*.

2.1.5.3 RHYTHM

The rhythm in figure 11 is formed by two main tones: quarter-note and eighth-note. The quarter-note is used less frequently than the eighth-note. The quarter-notes exist in measure 1, 3, 6, 10, 13, and 16, and the remaining rhythm values are eighth-notes.

The rhythm shown in this song indicates that the song is composed for children. As mentioned earlier, the rhythm in the quarter-note is more comfortable for children to keep moving and dancing.

2.1.5.4 TEXT

<i>ambil-ambilan turugtug hayam Samantu.</i>	]	A	I will take one of the Samantu family members.
<i>saha nu diambil kamimah teu boga incu boga gé anak pahatu.</i>	]	B	who among us will be taken we have no grandson we just have an orphan.
<i>pahatu gé daék purah nutu purah ngéjo purah ngasakan baligo purah calik dina lampit.</i>	]	C	the orphan is fine employed to pound and to cook rice and to cook a long green pumpkin or employed as a servant.

<i>nyerieun sukuna</i> <i>kacugak ku kaliagé</i> <i>tiguling nyocolan dagé.</i>			his feet were hurt injured by a <i>Cudrania Pubescens</i> ²⁸ he rolled down and ate a coconut.
<i>aya ubarna</i> <i>urat munding campur ragé</i> <i>dipopok ku sambel jahé.</i>			his wound can be cured by the buffalo tendon with <i>ragé</i> ²⁹ and covered by the ginger <i>sambal</i> . ³⁰

Figure 12. Text of “Ambil-Ambilan”

Assonance (*purwakanti maduswara*) is a kind of *purwakanti* with similar vocal sounds (i,e,o,a,u) at the end of each phrase. In “Ambil-Ambilan,” assonance can be seen in the following phrases:

- a. In the second and third phrases of the second verse (“u”):

kamimah teu boga incu
boga gé anak pahatu

- b. In the second and third phrases of the third verse (“o”):

purah nutu purah ngéjo
purah ngasakan baligo

- c. In the second and third phrases of the fourth and fifth verses (“é”):

kacugak ku kaliagé
tiguling nyocolan dagé

Repetition (*purwakanti mindoan*) is a kind of *purwakanti* in which some words are repeated in a verse. In this song, repetition can be identified in the word *purah* in the second verse as follows:

²⁸ According to Rigg (1862: 191), *kaliage* is the *cudrania pubescens*, a tall shrub with long and very sharp thorns.

²⁹ “a native preparation made of rice flour, onions, sugar and some other trifles of spicery, which act as a yeast or ferment in preparing Tapai” (Rigg 1862: 391).

³⁰ Sambal is any savory condiment to eat with rice, mostly made with capsicum or chili pounded up into a paste to eat with food. It is very pungent.

purah nutu purah ngéjo
purah ngasakan baligo
purah calik dina lampit

2.1.5.5 SIGNIFICANCE AND MEANING

This song most likely refers to the period when a part of Indonesia was ruled by the Dutch government (*Hindia Belanda*). The Dutch often forced indigenous people (*pribumi*) to help them build bridges, construct roads with forced labor (*rodi* or *kerja paksa*), or serve as slaves or servants.

The first and the second verses refer to a member of the *pribumi* family who will be taken by the master. The master does not pay more attention to the family member's *pribumi* status. In this case, the *pribumi* might be a son, grandson, or even an orphan. For the master, the orphan is better than nothing. Actually, the master needs the orphan to be employed as his servant. The orphan is unable to refuse or ignore the demands of the master authority.

The third verse indicates that the orphan will be employed as a servant. The orphan will be ordered to beat the rice and to cook it. He/she will be ordered to cook the long green pumpkin, or serve the master. "*Purah calik dina lampit*" indicates that the orphan will also sit on the bamboo mat (*lampit*) to accompany their master. The mat is placed on the floor, indicating that the orphan is lower than the master. It also indicates that the *pribumi* is considered as lower class and the master as higher class in the colonial period.

The family's members would not refuse the demands of the master. The family's members could not retain or hide the orphan. Even though they declare that the orphan is injured by a *cudrania pubescens*, the master does not pay attention to his condition. The master says that his wound could be cured by traditional medicine: a mixture of the buffalo's tendon with yeast

(*urat munding campur ragé*). However, it could be covered by the ginger *sambal*. This passage indicates that there is no single reason to refuse the master's orders. I assume that the buffalo's tendon refers to mixed roots which are often used by Sundanese people to cure a given illness.

This song implies that the authority has power to do whatever they want. Conversely, the *pribumi* as the colonized has no power to ignore or to refuse the order of the authority although they have good reasons for ignoring that order. This story implies that the *pribumi* should surrender (*tunduk*) and serve the authority. This song also emphasizes that colonization restricts human rights and freedom. Therefore, this song tells us that colonization must be erased from *tatar Sunda*.

2.1.5.6 PRESENTATION

This song is used to accompany a traditional Sundanese game named “Ambil-Ambilan.” Two groups of children stand in line facing the other group. The members of each group hold each other in line and attempt to survive as a group. Each child who stands in the front of each group should hold each another. Furthermore, they sing “Ambil-Ambilan.” The first group sings the first verse, and responded by second group which sings the second verse. The first group sings the third verse as a response to the second verse. They continue call and response till the end of this song. Once at the end of the song, those groups pull each another. The members of each group possess two tasks: pull the opponent in and survive as the group (Zaini and Retno 2009: 113).

According to Barkah, the Padjadjaran University calung group also performed kbS, including this song, in a national event called PKM /*Pekan Kesenian Mahasiswa* III (Indonesian

Student Art Festival) in Bali, Indonesia, in 1963. They performed this song in a *calung* format (pers. comm., Barkah, March 25, 2010).

In the next chapter I will summarize and conclude my investigation of these five kbS.

3.0 SUMMARY AND CONCLUSION

This thesis investigates values embedded in Sundanese children's songs, kbS, and examines musical characteristics of five selected kbS. Originally, these songs were presented acapella, simple in form, and were never sung in any language other than Sundanese. These songs are disseminated orally from one generation to the next, and are created collectively by Sundanese people. The creators are unknown (anonymous); however, new songs have been added in recent years.

In chapter 1, I discussed the definition and origin of *kawih*, musical change, and the context of performance of kbS. Moreover, I also established key concepts for understanding musical and lyrical elements of kbS. Musical aspects include the Sundanese scale (*saléndro*) and tempo (*embat*). Lyrical aspects include *purwakanti* and *sisindiran*. Finally, I discussed some of the literature on children's songs in different geo-cultural areas in order to provide a comparative framework for my study. The variety of interests, approaches, and methods used in children's music research was helpful in exploring Sundanese children's songs.

In chapter 2, I discussed elements including musical notation, melody, pitch, rhythm, lyrics, significance and meaning, and presentation of kbS for five songs. I will summarize the main points I obtained from my examination in the following paragraphs.

All five songs are generally sung in the *saléndro* scale. *Saléndro* is considered appropriate for creating a lively atmosphere (*suasana ramé*). The speed of songs indicated by

embat shows that these five songs are mostly sung in moderate tempo. This moderate tempo occurs in relation to movement or dance done by the children who are involved in the particular game accompanied by the song, respectively.

The melodic phrases constructed in these five songs appear in three forms. According to Soepandi and Umsari, these forms are: (1) small phrase of melody, (2) medium phrase of melody, and (3) large phrase of melody. The melodic range of each song averages one *gembyang*. The pitches are between G^4 as the highest tone and F^2 as the lowest tone. The melodic range of these songs matches the range of children's voices.

The rhythm of each song comprises three main durational values: (1) quarter-note, (2) eighth-note, and (3) sixteenth-note. The eighth-note and quarter-note are used more often than the sixteenth-note. These two main rhythms accommodate the syllables of lyrics. Moreover, these also accompany simple movements or dances of the children. Nano S. notes that Sundanese children prefer rhythmical rather than lyrical aspects, particularly in accompanying their dance (*igel*). KbS were used to accompany traditional children's games. Therefore, the function of rhythm is crucial in these songs.

To convey their thoughts and feelings, the anonymous creators of kbS used the Sundanese language. Sundanese language is derived from several speech levels, ranging from very refined (*halus/lemes*) to very coarse (*kasar*) (Zanten 1989: xi). In these five songs, several coarse words found: *maneh*, *loba*, *jeung*, *kagoréngan*, *boga*, *suku*, and *aing*. Between very refined language and very coarse language is ordinary or simple language. In general, the lyrics used in kbS are ordinary or simple.

Almost all the lyrics of these five songs use *purwakanti*. Only one of them, "Jaleuleu Ja," uses *wawangsalan* instead of *purwakanti*. These four songs mainly use *purwakanti pangluyu*

(homophone), *purwakanti margaluyu* (concatenation), *purwakanti laraswekas* (final rhyme), *purwakanti laraspurwa* (alliteration), *purwakanti maduswara* (assonance), and *purwakanti mindoan* (repetition).

Based on the music and the lyrics I have analyzed, kbS has an educative function. KbS can be used to educate children about Sundanese language and values. “Ayang-Ayang Gung” consists of negative habits of the leader which should be avoided by Sundanese. This song refers to the arrogance, selfishness, and ignorance of a Sundanese leader. This song also encourages mutual cooperation, unity, collaboration, and harmonization among the Sundanese people. The criticism expressed through this song is stated by allusion (*sindiran*). *Sindiran* is a characteristic (*sifat khas/ciri*) of Sundanese people to express social criticism, because Sundanese people rarely express their thoughts directly (*togmol*) (pers. comm., Nano. S., Oct 10, 2009). Situations mentioned in this song concur with categories stated by Koswara, namely, particular situations in the past (*situasi tertentu jaman dulu*) (Koswara 1987: 106).

Even though simple in music form and lyrics, the meaning contained in “Tokecang” is deep and useful particularly for children. This song states that if anyone steals something owned by another, they actually have nothing. It also implies that stealing has to be avoided by children. Therefore, “Tokécang” is categorized as the song that consists of advice (*petuah/nasihat*). This particular advice is also expressed through *sisindiran*.

The message embedded in “Suling Sakadang Kuja” is to choose the right man for a job. The function of animals in shaping the Sundanese flute indicates that the best sound can be generated by skillful animals. The utilization of animals also indicates an adoration of Sundanese people for their natural environment (*kecintaan terhadap alam dan lingkungan*). Therefore, as

stated by cultural aficionado, Dana Setia, animals are believed to have a particular function in order to maintain the balance of the natural environment (pers. comm., Setia, Oct 18, 2009).

The value embedded in “Jaleuleu Ja” is patriotism. This song uses *wawangsalan*, in which the meaning is based on incomplete words (e.g. *ja*, *gog*, *bay*, *bug*, and *ngék*). Moreover, there are several plants (wild piper betel leaf and old pinang nut) and an animal (cat) mentioned in the lyrics that imply the Sundanese expression of adoration for the natural environment. Plants are often used in Sundanese daily life. For example, old Sundanese women, particularly those who live in the village, use an old pinang nut for cleaning their teeth.

The message of “Ambil-Ambilan” is to promote rights and freedom. The song protests the colonial regime of the Dutch, which restricted peoples’ rights. Moreover, this song describes the particular situation in the past which *pribumi* (indigenous people) should *tunduk* (surrender) and serve the *penjajah* (colonizer). Therefore, the message for children is that colonization has to be erased in *Sunda*, because *Sunda* is controlled and owned by Sundanese people.

My analysis shows that kbS are not only for children but also youths and adults. In the 1950s and 1960s, several Western artists such as Bing Crosby, Perry Como, Doris Day and Johnny Ray as well as Western movies starring Bill Haley and the Comets and Elvis Presley were popular among Indonesians. Those artists brought particular American rhythms such as pop and rock ‘n roll for accompanying songs as well as dance.

At that time, Indonesian president Soekarno requested Indonesian artists to feature Indonesian or regional songs instead of Western popular songs.³¹ In order to fulfill Soekarno’s

³¹ In the 1950s and 1960s, most Sundanese popular musicians only played Western music as opposed to traditional Sundanese music.

request, Sundanese popular music creators inserted local songs, including kbS into their repertoires. They chose kbS for several reasons: (1) kbS were easier to arrange and accompany by Western musical instruments, (2) they featured references to local identity, and (3) they were already popular. However, Western rhythms were still used to accompany kbS. Soekarno was amenable to the forms that emerged. Moreover, Soekarno felt that the creations were suited to accompany a local dance called *lenso*.³² Therefore, this music was played to accompany him in doing *lenso*. Because these songs were allowed by Soekarno, musicians continued in developing, recording, and publishing Sundanese popular music. As a result, kbS achieved notoriety and recognition among youths and adults.

In addition, it seems to me that kbS were filled with messages contesting the colonial period: anti-VOC, anti-colonial, pro-independence, and pro-ethnic. KbS were promoted and became popular during the late Soekarno regime, 1959-1963, a period that corresponds to Soekarno's anti-Western and anti-colonial discourse.

My analysis shows that kbS contain deep meanings and Sundanese values (*nilai-nilai Kasundaan*) embedded in the lyrics of the songs. I contend that these songs should be preserved and, moreover, they should be disseminated widely to Sundanese people. In contemporary Indonesia, the *Hong* community attempts to preserve and disseminate Sundanese values to students in West Java. The shifting context of performance, from village to entertainment, music competitions, and festivals, reflects attempts by Sundanese people to preserve and to disseminate these values. Change of performance context and presentation has been shaped by external and

³² *Lenso* is a kind of Amboina traditional dance. Amboina is the capital city of province of Maluku, Indonesia.

internal factors. External factors include development of mass media and the arrival of Western popular music. Internal factors include the creativity of Sundanese musicians themselves.

My analysis raises the following question: are these values still relevant for Sundanese people today? If so, Sundanese people should work together with local institutions such as the *Hong* community and the government of West Java to teach Sundanese language and to plant the seeds of these values for the next generation.

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